

Far from Home

A radio documentary examining the cultural
identity of Nigerians in Ireland.

By

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DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Media Communications, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

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ABSTRACT

“Far from Home” is a radio documentary which explores the cultural attitude of Nigerians in Ireland. The narrative for this work is driven through the voices of parents, a culture enthusiast and other migrants.

It examines the importance of culture and identity, with the aim of promoting cultural preservation and transmission among families and members of the Nigerian community.

The documentary reveals a vibrant community of Nigerians in Ireland who have not forgotten home. Even after absorbing themselves into the Irish society, they still maintain their culture and are teaching their children to do the same.

By addressing some issues affecting Nigerians living in Ireland, this work proves useful for future research on the Nigerian community. It remains relevant to the migrant community at large and could serve as a reference for culture and migration studies.

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CHAPTER ONE - INTRODUCTION

The dissertation by practice – *Far from Home: a radio documentary examining the cultural identity of Nigerians in Ireland* – was thought of to explore the attitude of Nigerians in Ireland towards their culture with the aim of increasing cultural awareness and cultural transmission among individuals and families.

This research work will focus on the relevance of culture to a group of people, specifically to Nigerians living in Ireland. The major themes to be considered in this work include: role of parents in passing down their cultural heritage to children, mostly in terms of language, food, clothing and general way of life; importance of knowing one's identity, especially for migrants in a new environment; integration and the need for a cultural vibrant society.

With increasing opportunities globally, humans migrate to different places for reasons which could be voluntary or involuntary. When people migrate from one place to another, they carry their values and beliefs with them. By coming across different cultures and traditions, migrants have had to drop some attitudes and imbibe some. People living in diaspora consequently switch and adjust to life in their new environment. In a multi-cultural society, there exists a certain level of cultural exchange, and not losing one's identity totally is a conscious effort that must be made, but some people lose their identity when they fully embrace the culture of a new society, which could happen consciously.

After arriving in Ireland from Nigeria to study, I was very eager to interact with people from other countries and cultures, including people from my country as well. Ireland is a multicultural society; therefore, it was easy to meet with persons from diverse places. I then began to seek for a community of fellow Nigerians to relive the experiences of my home country. After meeting with some Nigerian families, I noticed the differences in cultural orientation within the family, from the parents to each child, some seem to be more culturally attuned than others. I noticed a gap between the cultural knowledge of parents and children.

It seemed that children raised in the diaspora have little or no understanding of their cultural values, with some being unable to speak their mother tongue. While it is understandable that children raised in the diaspora might not have the same cultural experience as those raised in Nigeria, some parents seem to have given up on instilling cultural values in their children,

thereby leading to loss of identity. This effectuated my interest in how Nigerians in Ireland perceive themselves. I sought to know how the cultural perception of children raised in Ireland is being shaped. Culture death could emanate from neglecting or abandoning a culture among a group of people over a period. In this documentary, I am proposing to examine how Nigerians have been able to maintain their identity in a multi-cultural society specifically within the Irish environment.

While this work is carried out specifically on Nigerians living in Ireland, its relevance to people of other culture and tradition should be noted as it focuses on migration, identity, integration and culture. Migration raises the issue of identity. One's identity defines one as an individual. Humans serve as the embodiment of culture, passed down from generation to generation. Humans are social beings. When people migrate, they seek for a community with which they can identify. As a migrant, it is essential to be able to identify with the immediate environment without losing the essence of one's original culture. Therefore, this work seeks to reinforce the importance of cultural transmission and preservation.

The chosen format for this work is the radio documentary. McLeish (2005) notes that radio creates personalities through voices: "A voice is capable of conveying much more than reported speech. It has inflection and accent, hesitation and pause, a variety of emphasis and speed". This supports that radio is more suitable for conveying opinions, experiences and for telling stories. By listening to the voices of persons speaking, listeners are transported into their world.

This medium is well suited for the purpose of this work. Radio shares similarities with the tradition of oral storytelling. They both create a bond between the speaker and the audience. With this research being based on the experiences of first and second-generation migrants, including a cultural enthusiast, there are elements of oral storytelling in it, which will interest audiences from a diverse background. Having had experience in producing radio documentary, the researcher is aware that subjects are more relaxed and forthright when sharing their experiences.

Chapter two shows the research that has been carried out on this work. This includes relevant literature on the topics of culture, identity and migration. It also includes a section that examines the relationship between Nigeria and Ireland, along with reasons why Nigerians

migrate to Ireland. This chapter gives a justification of the chosen format, and a review of podcasts and articles that influenced the final product.

Chapter three describes the process of constructing the documentary, from the description of interviewees to ethical consideration guiding the work. It includes a justification of the overall style, structure, music and choice of contributors. In all, the chapter gives a basis for editorial decisions made in the course of the documentary.

Chapter four discusses the process of making the documentary. It reflects on the progress of the work from the proposal stage to submission.

Chapter five contains an evaluation of the entire product, including research findings. It also suggests how this work can be developed for future work.

CHAPTER TWO: EVIDENCE OF RESEARCH

This chapter examines the research undertaken in the process of this work. This includes articles, journals, podcasts, websites, statistics and other research materials. The information provided therein is to aid in the understanding of the entire work.

CULTURE

A large body of literature has been written about what culture is. In a layman's term, culture is the way of life of a group of people. But, culture is much more than that. Panopio and Santico-Rolda (2007) believe that culture is an all-encompassing concept which includes all the recipes for living, a blueprint for behaviour and any social activity, the entirety of human creations, and a way of life which serves as a potential guide for behaviour. This definition infers that culture is the totality of human life. It is the way of doing things. Humans embody their culture as it is transmitted and acquired through interaction with others (Wiese, 2010). It is passed on through socialization processes within specific groups, which requires communication of values between individuals from one generation to the next (Fischer, 2009). Culture represents the beliefs and norms of people from one generation to another.

"Culture is the unique characteristic of a social group; the values and norms shared by its members set it apart from other social groups and is influenced by conscious beliefs" (Lebrón, 2013). It is believed that the culture of a people set them apart from others. Panopio & Santico-Rolda (2007) hold the view that every society has its own distinct culture which makes it unique and different. But, Ayisi (1992) disagrees while observing that the culture of a place is not peculiar or indigenous to the society because no culture is pure. He says every culture has at one time been influenced by another, due to colonialization and migration. Culture is not static, it keeps evolving as people interact with one another in a cultural setting, but the process of learning to live with people from other backgrounds starts with accepting and identifying who we are.

CULTURAL IDENTITY

Cultural identity is the identification with and perceived acceptance into a group that has a shared system of symbols and meanings as well as norms for conduct (Obsiye & Cook, 2016).

According to Hall (1990), our cultural identity shows our background, historical experiences and our oneness. It is linked to every aspect of human life and a representation of who we are. In his major study on cultural identity, Hall (1990) suggests two ways of viewing cultural identity. First, in terms of one shared culture which people with a shared history hold in common. He proposes that people in the diaspora should imbibe this, so they do not forget their background. Consequently, the historical experiences they share identify them as one. The second view is that identity is always evolving and going through a transformation. It is historical as well as futuristic and changing over time.

Individuals build their identity in a continuous process of choosing alternatives and interpreting the surroundings (Weinberg, 2003). Migrating into a new society demands an exchange of belief. An insight that was very valuable for this documentary comes from Wiese (2010) who said that part of our identity is developed through parent to child interaction. This informed my approach by reinforcing the theme of cultural transmission. Similarly, Chen and Lin (2016) observe that identity is not only created by self but co-created and reinforced through interactions with others. As individuals with different cultural backgrounds come in contact, they influence each other's beliefs as they desire acceptance into multiple groups. By experiencing multiple cultural identities, conflicts could arise if not well managed (Chen & Lin, 2016, Semin & Fiedler, 1996). Obsiye & Cook (2016) point out that the identity of people living in diaspora involves a certain level of hybridity, therefore people living in the diaspora need to be able to manage cultural differences and at the same time not lose their identity.

CULTURAL ADAPTATION

Mutwarasibo and Smith (2000) propose three forms of cultural adaptation. The first stage is assimilation. It involves completely embracing the new culture while discarding all significant aspects of the culture of origin. The second stage is Integration which involves significant adoption of the new culture so that some aspects of the former cultural identity remains intact. Lastly is accommodation, which means learning the appropriate rules and socio-cultural skills in a new environment while maintaining one's original identity and salient characteristics. He further adds that each migrant knowingly or unknowingly adopts one of these methods. This view informed my approach of seeking to know how Nigerians have adapted to the Irish society.

MIGRATION

(Semin and Fiedler, 1996) describe migration as the transition of people from one location and from one culture to another. Schneider (2016) describes the first-generation migrant as parents who were originally from another country and second-generation migrant as the children. Obsiye & Cook (2016) argue that second-generation migrant constructs a mixed self-image in their daily interaction with their environment. Young persons are now actively involved than before in shaping their cultural views. Education has played a great role in how their identity is formed. This is not to overlook the influence of the first-generation migrant on the second-generation. Migration affects the cultural transmission of parents to children. It changes the cultural development process of children and parents which in turn affects their identity (Wiese, 2010).

Semin & Fiedler (1996) suggest some major reasons for migration. First, people migrate due to events that have happened or that are to happen in the future. Also, migration is a response to societal pressures to move from one place to another because of opportunities or problems or threats. Wiese (2010) observes that when someone relocates to another country, he or she faces economic, linguistic, administrative and legal difficulties, and often social exclusion. In the face of these challenges, it could be difficult to fully embrace one's culture. Migration has its challenges, it affects one's cultural identity and one could face hard times in adjusting to life in a new environment. Regardless of how migrants culturally assimilate values and behaviours of their host country, they will still be identified as foreign and different (Mutwarasibo and Smith, 2000). Cultural fatigue could set in from an individual's efforts to adjust according to the way of life in a new society. Collectively, these studies provide insight into the critical role culture and identity play in every migrant community.

THE NIGERIAN-IRISH RELATIONSHIP

According to the Central Statistics Office, as of 2016, there were 6,084 Nigerian nationals living in Ireland. There are other Nigerians with Irish nationalities; 2,287 Irish-Nigerians were born in Ireland while 4,708 Irish-Nigerians were born elsewhere. The relationship between Nigeria and Ireland has been on-going since Ireland sent missionary aid to Nigeria. Irish Catholic missionaries were mostly established in Eastern Nigeria. Their presence was

recorded as early as the 19th century. During the Nigerian Civil war, the missionaries sought relief across countries to save children and adults from starvation. Over the years, many Nigerians have since migrated to Ireland, some for education, some seeking asylum and others for better opportunities. According to the World Bank Group, the population of Nigeria was 195,874,740 as of 2018. With such a large number, some believe that migrating to a less populous country will afford them a better life.

The official language in Nigeria is the English Language; therefore, this poses no language barrier for Nigerians. According to Kómoláfé (1996), “Nigerian migrants move predominantly to the countries where they are more likely to adjust rapidly in terms of being able to understand the host country's language, to secure gainful employment, and to reunite with members of their family, friends or associate with other people from their country of origin.” There are more reasons why people emigrate from Nigeria to Ireland. As opposed to Ireland, the Nigerian society is intolerant towards the LGBT cause. The Nigeria Same-Sex (prohibition) Act 2014, forbids same-sex marriage, as anyone found guilty is liable for a conviction of 14 years imprisonment. This law also forbids the gathering of gay people and organisations supporting gay rights. For fear of arrest and attack, many gay persons have sought protection in Ireland. The issue of insecurity in Nigeria, which has brought about unrest in some parts of the nation is another reason why some Nigerians emigrate. A major terror group known as Boko-haram has killed and displaced many within the Northern part of Nigeria. These occurrences have led many to describe the process of leaving Nigeria as an “escape”.

Ethnic communities have helped Nigerians reconnect with home. A major one is the Nigerian Carnival Ireland which was established in 2010 by Deji Adenuga. It is a yearly festival that seeks to educate and enlighten people about the Nigerian culture by showcasing its richness as well as promoting its commercial vibrancy. It is a celebration of cultural diversity among other ethnic groups and a platform for promoting cultural integration. Participation in this parade involves not only Nigerians but people from different cultural backgrounds as well. There are also other ethnic groups, community and religious organisations where Nigerians in diaspora meet to share values.

RADIO AS A MEDIUM

McLeish (2005) describes radio as “a blind medium but one which can stimulate the imagination so that, as soon as a voice comes out of the loudspeaker, the listener attempts to visualize the source of the sound and to create in the mind’s eye the owner of the voice”. Radio creates pictures in the mind of its listeners and can transport its listeners to the world of its speakers. According to Fleming (2002), “radio creates a unique intimacy with its listeners who can interact with it through their imagination”. He notes that radio is a distinctive form of mass media that addresses an individual directly. This explains why radio programmes are purposely created to serve specific audiences. Radio takes a more personal approach; therefore, it is more relatable. It is an intimate means of sharing real experiences and communicating with listeners.

Radio also serves as an educative platform for us to know more about the society we live in and the world around us. As a medium, radio “contributes to self-knowledge and awareness, offering security and support. It enables us to see ourselves in relation to others and links individuals with leaders and experts” (McLeish, 2005). When compared to another medium, McLeish (2005) observes that “unlike television, where the viewer is observing something coming out of a box ‘over there’, the sights and sounds of radio are created within us and can have greater impact and involvement”. As the radio is a non-visual form of mass media, people reveal more and feel more relaxed about sharing their experience on the recorder with an interviewer. Also, some people are more comfortable with the radio recorder as there is no fear or worry about their outward appearance and mannerism. These views and opinion influence the choice of radio medium for this work.

McLeish (2005) believes that the general language of the radio should be conversational. He suggests that “having listed out your points, is to say out loud your way of expressing them and writing down what you hear. In other words, you record in script form an already spoken stream of thought. The sentences are generally shorter and simpler”. The radio script must be well presented so that it communicates its intended message.

ART OF RADIO DOCUMENTARY

According to Crisell (2004), the art of radio documentary “claims a special relationship with reality, through observing and collating the raw sounds, images and objects of the world”.

The process of interpreting sounds, he believes, could establish a wider meaning and establish the truth about different aspects of human life. It can be deduced that the radio documentary gives an insight into human existence. Its expressive nature draws one into the world of the people whose stories are being told. Radio documentary involves humans, and it is to give a deeper understanding of the subject and the motives of the interviewees. There is more to the radio documentary; “it should entertain while it informs, and as it illuminates, provoke further thought and concern” (McLeish, 2005). This statement plays out in the documentary, “Far from Home” which begins with amusing responses, then goes on to shed light on issues surrounding migration and culture. At the end of the documentary, the listener is left with thought-provoking statements on the importance of cultural transmission.

Crisell (2004) describes the documentary as a “built programme par excellence” which demands the process of active listening. He points out that the most important feature of the documentary is the truth because documentaries are known to be based on realities. It is expected that the radio documentary must express the truth, even in its interpretative state. This view is supported by McLeish (2005) who writes that “a documentary programme is wholly fact based on documentary evidence – written records, attributable sources, contemporary interviews and the like. Its purpose is essentially to inform, to present a story or situation with total regard for honest, balanced reporting”. Drawing on this view, “Far from Home” was produced with factual and authentic content, with contributors from different age group and gender.

According to Crisell (2004), beneath the radio documentary lies “the process of discovery, of the revelation of not rushing to judgement and of emotional involvement”. The radio listener is drawn into a story through the interpretation of voices and experiences of the subjects or contributors. This shows the power of the radio documentary and the positive impact it can have on society. “The medium’s lack of visual clues only serves to increase the radio documentary’s associated powers, rewarding the listener with a more involving text” (Crisell, 2004).

The documentary process involves a lot of planning from pre-production which is the research stage to the editing and compilation process in post-production. A linking, explanatory narrative is obviously useful in driving the programme forward in a logical, informative way. The narrator should link and not interrupt. (McLeish, 2005). This view informed the use of

narration in this documentary, serving as a link between the stories of the different contributors. McLeish (2005) adds that these important questions are to be answered by the intending producer of a radio documentary: “What am I trying to achieve? What do I want to leave with the listener?”. This he says does not mean that there will be no change in the production process, “but a positive aim helps to prevent this happening without the producer’s conscious knowledge and consent”. This statement proved useful to this documentary. The themes featured in “Far from Home” were drafted through an analysis of the answers to these questions.

According to a post on CBC Radio blog (2016), there must be a reason why a documentary matter. There must be something to be revealed or discovered. This suggests that the radio documentary is a journey to finding more meaning and information about a subject matter or person. During the proposal or pitch process, CBC Radio blog (2016), suggests that a producer should be able to give a positive answer to the following questions to have a full grasp of the entire process;

- i. Will I go anywhere?
- ii. Will I meet anyone?
- iii. Will I feel anything?
- iv. Will I learn anything?
- v. Will there be any surprises?

After giving a positive reply to these questions can a potentially good story be guaranteed. In scripting the documentary narration, McLeish (2005) says, “It’s important to have a strong opening – get the listener’s attention at the start. Use an interesting metaphor, paint a picture, get me, the listener, to do some work by anticipating what you are on about – the issue, problem or story”.

Radio documentary involves interviews. The purpose of each interview should always be clear. Every subject in the documentary should have their distinct roles, so as not to end up with many irrelevant materials. “The aim of an interview is to provide, in the interviewee’s own words, facts, reasons or opinions on a particular topic so that the listener can form a conclusion as to the validity of what he or she is saying” (McLeish, 2005). The interview is an integral aspect of the radio documentary as the entire process is built on it. Responses from

interviews drive the structure of the documentary. Interviews from Nigerians in Ireland served as the bedrock of “Far from Home”.

McLeish (2005) describes the interview as a spontaneous event. The job of the interviewer, he says “is simply to ask appropriate and searching questions, and this requires good preparation and astute listening”. He identifies three categories of interviews which can be identified in a documentary:

- Informational interview: This interview is “to impart information to the listener”. He says the order of the interview must be clear enough to allow a good flow of information. It could also involve a prior briefing or insight into the required information to allow the interviewee time to gather the required information.
- Interpretive interview: “The interpretive interview has the interviewer supplying the facts and asking the interviewee either to comment on them or to explain them. The aim is to expose the reasoning behind decisions and allow the listener to make a judgement on the implicit sense of values or priorities.” The interviewer should be open to changes in the information and opinion given.
- Emotional interview: This interview type is described as providing an opening into the mood and feelings of the interviewee which will allow the listener to better understand the interviewee’s experience. “It is the strength of feeling present rather than its rationality which is important and clearly the interviewer needs to be very sensitive in handling such situations”.

In general, intended interviewees should be properly informed about the course of the interviews and no one should be coerced into granting an interview (McLeish, 2005).

COMPARATIVE TEXTS

One of the podcasts that influenced this work is the programme, *Cultural Frontline* (2018) on *BBC Sounds*. In one of the episodes titled “Rewriting the migration narrative”, Rupri Kaur shares some of her experience of growing up as a migrant in a new country. She was born in India and moved to Canada with her family after a massacre in India in 1984. She is now a poet, as her family migration motivated her to become one. Ms Kaur shares that she is constantly faced with the question of identity. She explained how she found it embarrassing

when her mother would call for her in a different accent in public. She says people expected that she and her mother should have learnt their accent after spending a lot of time in their country. Listening to this podcast inspired me to include the theme of identity in my work. I wanted to reflect this, and I thought to feature a second-generation migrant who can share his or her experience on identity struggles. The podcast brought my attention to the challenges children who migrate to other countries face in their early years.

Another influence on this work is the podcast titled “The value of culture” (2013) from *BBC Sounds*. The basis of the discussion was the relevance of Matthew Arnold’s statement describing culture as “the greatest help out of our present difficulties”. In the early minutes of the podcast, Sir Christopher Frayling defines culture as “everything that is not nature, everything we do, everything that defines us as human beings”. Another guest on the programme, Tiffany Jenkins says, “in failing to appreciate the past, we also fail to shape the future”. She adds that to value culture, we need to engage more with it. This statement highlights the importance of knowing one’s roots including the practices and customs of the people. Transferring this knowledge to future generations will keep these practices alive.

Sir Christopher Frayling also defines culture as “the works and practices of artistic and intellectual activity”. This definition relates to traditional arts, thereby recalling that there are other definitions of culture. It is therefore imperative to define culture in relation to this work. In some circumstances, culture could also mean different things to people.

A post on the *Wire magazine* titled “migrant sound documentary” (2018) also influenced this work. This documentary is about Caribbean migrants who formed their identity through music. They faced racism, discrimination and struggled with finding their identity. This documentary is in four episodes namely; Arrival, Racism, Identity and Future sound. Watching the first episode “Arrival” inspired me to use Nigerian sounds and music in my work and to section this documentary according to the arrival, and life after of migrants. This approach was favoured because, at the early stage of migration, one could be in a position of denial or conflict with the new environment, all while searching for a community to belong to. It then becomes a different experience when one is completely familiar and settled in within the new environment, as integration into a new culture takes time.

CHAPTER THREE: CONSTRUCTION AND DESIGN

DESIGN PROCESS

The required duration for the radio documentary is 25 to 30 minutes. The audio resolution used is a sample rate of 44.1KHz and 16bit. The structure of “Far from Home: a radio documentary examining the cultural identity of Nigerians in Ireland” was drafted after the interviews were carried out. By listening to the interviews over and over, the structure became evident. The main topics are: arrival – this describes how the subjects came to Ireland and how they found a Nigerian community to identify with; integration – this segment looks at how well subjects have settled into the Irish environment and how one can still maintain the original culture while identifying with one’s new environment; identity – this part addresses the issue of confused identity, which affects young migrants; perception of culture - this focuses on how a child’s cultural perspective is shaped by the parents including the role of parents in cultural transmission; the last part examines the future of Nigerians in Ireland. The final piece is 25 minutes 8 seconds in duration.

The radio documentary can be broken down into the following sections:

Segment	Speaker(s)	Content
Vox pops	Young Nigerian-Irish	Montage - What is the capital of Nigeria?
Narration	Esther Olowere	Introduction to the documentary and introduction for Adaora Nwabueze
Interview	Adaora Nwabueze	Describes her early experiences in Ireland
Narration	Esther Olowere	Introducing Lolade Lawal
Interview	Lolade Lawal	Describes her arrival and early experiences in Ireland as a young migrant
Narration	Esther Olowere	Introducing Adewale Kuyebi

Interview	Adewale Kuyebi	Talks about his arrival in Ireland and his love for Irish culture
Narration	Esther Olowere	Introducing Adeyemi Kilani
Interview	Adeyemi Kilani	Talks about the presence of a vibrant community of Nigerians in Ireland
Narration	Esther Olowere	Introducing Florence Kuyebi
Interview	Florence Kuyebi	Discusses her love for the Nigerian culture
Narration	Esther Olowere	Introducing Deji Adenuga
Interview	Deji Adenuga	Discusses what the Nigerian Carnival Ireland is about
Narration	Esther Olowere	The richness of the Nigerian culture
Interview	Florence Kuyebi	How hospitable Nigerians are
Interview	Deji Adenuga	Diversity in Nigerian culture
Narration	Esther Olowere	How well should migrants keep their culture in a new society?
Interview	Deji Adenuga	Keeping one's identity
Interview	Adewale Kuyebi	Bridging between different cultures
Narration	Esther Olowere	Introducing Lolade's experience of having a confused identity
Interview	Lolade Lawal	Discusses not fitting into the Irish nor Nigerian setting
Interview	Deji Adenuga	Understanding one's culture

Narration	Esther Olowere	Role of parents in cultural transmission
Interview	Adeyemi Kilani, Florence Kuyebi, Adewale Kuyebi	Discusses the ways in which they inculcate culture in their children
Interview	Deji Adenuga	Importance of cultural transmission
Interview	Lolade Lawal	Talks about factors that helped her improve in speaking her mother tongue
Narration	Esther Olowere	How insecurity in Nigeria affects cultural perception
Interview	Florence Kuyebi, Adewale Kuyebi, Adeyemi Kilani	Insecurity in Nigeria
Narration	Esther Olowere	Introducing “the future of Nigerians in Ireland”
Interview	Deji Adenuga	Future of Nigerians in Ireland
Interview	Adaora Nwabueze	Discusses her plans
Interview	Adeyemi Kilani	Stereotyping of Nigerians
Narration	Esther Olowere	Conclusion on the topic
Interview	Deji Adenuga	Importance of knowing one’s identity

INTERVIEWS

This work is aimed at promoting cultural transmission and awareness, therefore it was necessary to interview different categories of people. I interviewed four Nigerian parents, a cultural enthusiast, a Nigerian postgraduate student and a Nigerian-Irish lady. Male and female as well as young and older subjects were considered. I made sure that the interviewees were sited in a relaxed position, briefed them again on the work, shared the release forms (can be found in Appendix A) before recording, and made sure they were

comfortable with going ahead. The interviews were conducted between June and early July 2019. A zoom H2 recorder was borrowed from the College for the purpose of this work. The editing software used is the Adobe Audition 2019. The interview gathered was about 2 hours including the Vox pops. The focus of the interviews is on accessing the cultural attitude and orientation of each person. Interview questions can be found in Appendix B.

Adaora Nwabueze

Adaora Nwabueze is from the Eastern part of Nigeria. She came to Ireland in September 2018 to study a postgraduate programme in Pharmaceutical Business and Technology at Griffith College. I met her at College and spoke to her about my project. She showed great enthusiasm towards it and agreed to share her experience with me. She told me that it was her first time living outside Nigeria. I wanted to know about her early experiences as a migrant in Ireland and to know how well she has integrated into Irish society.

Before the interview day, we communicated on the phone. When I reminded her about the interview, she told me to meet her up at her place of work. I was worried about the quality of the recording, but she assured me that we would find a suitable space. I went to her office to conduct the interview. The first recording that we had was interrupted by her co-workers who were walking along the hallway. We later had to use one of the board rooms for the interview which lasted for 11 minutes. The sound quality was good. I could relate to Adaora's experience because I had a similar experience when I arrived in Ireland; it was challenging and difficult leaving home to a strange country. Adaora's interview pointed out the issues affecting new migrants.

Lolade Lawal

Lolade Lawal is a 25-year-old Nigerian-Irish, from a family of seven. She relocated to Ireland to join her family 15 years ago. She is currently studying a Doctorate Degree at RCSI. I wanted to feature the voice of someone who migrated to Ireland at a younger age to know how he or she has grown into the Irish society over the years. I met her through a mutual friend with whom I shared the idea of my work. I got her contact and I spoke to her about the work. She invited me to her college for the interview, which we did in one of the classrooms.

The interview with Lolade was very expressive. She spoke about how she could not fully fit into the Nigerian nor the Irish environment, even after living all her life here. She also shares on her struggle of adjusting to the school system in Ireland. The interview with her lasted for 21 minutes.

Adewale Kuyebi

Adewale Kuyebi is originally from the western part of Nigeria. He left in 1990 to Canada and came to Ireland in 2003. He is a Minister at Christ Apostolic Church, Blanchardstown, Dublin. I met him when I attended the church. I discussed the documentary with him, and he invited me to his home for the interview. We agreed on the interview date and time through the phone. As a parent, he shares on how he teaches his children about his culture and how he has integrated into Irish society over the years. The interview lasted for 10 minutes. The quality of the interview was good. The interview was held in his sitting room which is softly furnished.

Florence Kuyebi

Florence Kuyebi is wife to Adewale Kuyebi. They have five children together. Their oldest child is 28 years while the youngest is 19 years. The family lives in Ongar, Dublin. They both relocated to Ireland at the same time. As a Minister's wife, she also works in the church. I interviewed her just after I interviewed her husband at the same location. Her interview is centred on her role as a Nigerian parent and as a member of the Nigerian community. The interview lasted for 13 minutes.

Adeyemi Kilani

Adeyemi Kilani was born in Lagos state Nigeria, where he lived for 28 years. He has three children. His eldest child is 8 years. He lived in London for 10 years and recently relocated to Ireland to join this wife and children. I met him through Adewale Kuyebi. I spoke to him about the documentary and he agreed to share this experience and journey with me. The interview was held at his home in Dublin; it covered his experience as a Nigerian parent living in the

diaspora and how he engages with his immediate community. The interview lasted for 20minutes.

Deji Adenuga

Deji Adenuga is the producer of Nigerian Carnival Ireland. He is also the managing director of Ddymensions Communications Limited. His wife, Yemi Adenuga recently emerged as the first black migrant to be elected into Meath Council in Ireland. She is also the Director of the carnival. The couple is well known for their appearance on Goggle-box alongside their two daughters. They are involved in various community projects in Navan. I wanted to feature a culture enthusiast in the documentary and while conducting my research, I came across his profile on Instagram and sent him a message, introducing myself and telling him what the work is about. He replied and invited me to his home in Navan, County Meath for the interview. He is very hospitable. We conducted the recording in his sitting room which had soft furnishing. I was confident about the quality of the recording because the environment was serene.

The interview covered reasons for setting up the Nigerian Carnival Ireland. The carnival is a yearly event held in August. I was looking forward to attending this year, but it has been moved to 2020. He also spoke on the importance of culture and identity and expatiated on the role of parents in cultural transmission. The interview was 21 minutes long.

VOX POPS

According to Fleming (2002), Vox pop is from the Latin word “Vox populi” meaning “voice of the people”. He adds that “the reporter needs to select the most lively or best-expressed comments without distorting the general trend, and should aim for a mix of male and female voices unless the topic indicates otherwise”. The role of Vox pop is to get public opinion which leads to a useful angle to the topic discussed. Seven Nigerian-Irish were randomly selected to access how familiar they are with their country of origin. Question asked can be found in Appendix B.

MUSIC

“The main role of music is to assist in establishing mood. Music should be used as a positive asset to the programme and not merely to fill time between items” (McLeish, 2005). Every piece of music used in the documentary was carefully selected. Each one was chosen to assist in conveying the mood and tone of the conversation they were used with. All songs used are copyright free music, allowed for non-for-profit use.

“After selecting the music, a decision has to be made about its sequence. This should not be a matter of chance, for there are positive guidelines in building an attractive programme” (McLeish, 2005). The arrangement of the music was deliberate to show a change in the atmosphere. Playful music was used underneath the Vox pop segment to make the atmosphere light. The main topic in the documentary is culture, therefore, I decided to use some traditional Nigerian music to go with the discussion about carnival and culture. I used sad music in describing the issue of insecurity in Nigeria. The documentary started with playful music and ended on a strong music, with traditional music used in-between.

Below is a table of the songs used in the documentary:

Music creator	Title	Copyright
David Renda	Awkward	https://www.fesliyanstudios.com/royalty-free-music/download/awkward/329
Alvin Brown Beats	Afrobeat instrumental “Yello”	https://www.youtube.com/watch?v=Kblutq2OUic
Kayode Junior	Nigerian party music	See Appendix C
Mike Jacoby	African Royalty	https://www.youtube.com/watch?v=XRsfB7O8FG8
Fesliyan studios	Sad Winds chapter 2	https://www.fesliyanstudios.com/royalty-free-music/downloads-c/sad-music/1

SCRIPTING

According to McLeish (2005), writing words to be heard by the ear is quite different from words to be read by the eye, therefore the script should be written in a conversational style. The script for the documentary (see Appendix D) was drafted in mid-July after all the interviews had been edited individually. The purpose of the scripting and narration is to string similar ideas together; it also helped to bring a personal touch to the documentary as I introduced the work as an exploration. The script was recorded on Zoom H2 recorder.

EDITORIAL DECISION

After I had collected all the interviews, including the Vox pops, I listened to them over and over to draw out a pattern from the responses. By doing this, I came up with a structure which guided the editing process. Before I started editing, I created a folder for the original interviews, as well as different folders for edited interviews, music, sound effect and links. This filing system was advised by my technical supervisor, and it made it easy to sort out all the voices. I ended up with a recording of about 2 hours. I divided the topic into major themes and sub-themes. I started by editing each person's interview according to the themes. I brought each audio clip into Adobe Audition, cleaned it up and divided it using the marker tool. By making little notes on each marked area, it was easy to remember the responses. I also made notes in my jotter summarising each cut-out piece. It was a rewarding process.

I ended up with the following structure: Arrival – Integration – Identity – Perception of culture – future of Nigerians in Ireland. I started by editing Adaora's clip. The edited interview majorly covered her arrival in Ireland. I wanted to include her early experiences at the beginning of the piece, so, I started with that. This was a similar decision I took for all the interviewed subjects. I then brought in Lolade's interview which covered her experience of settling down into the Irish society. Interviews with Adeyemi Kilani, Adewale Kuyebi and Florence Kuyebi had similar patterns, thereby making it easy to structure their audio clips. Deji Adenuga's piece was based on promoting cultural transmission. His interview summed up everyone's contribution, making it a strong point to end the documentary on. I had to select the best responses out of the recordings gathered. For the Vox pops, I selected the best responses out of what I had gathered as well, making sure to include both male and female responses.

After editing each piece, I then wrote the script. I used contractions while writing the script. This is to make the narration more casual. In my narration, I introduced each of my interviewees. This I made sure I did within the first 10 minutes of the interview. After I had introduced them, I strung together responses that fell under the same theme as the audience is expected to have been familiar with the voice of each subject at this stage. I also used the narration to build and develop the themes. Since I introduced the documentary as an exploration, in the end, I included my findings in the narration.

CHALLENGES AND LIMITATIONS

My initial plan was to interview parents across Ireland. I contacted a family in Mullingar, but I was unable to get an interview due to their busy schedule. I was only able to get subjects within Dublin. Two of the Vox pops which I conducted could not make it to the final piece because of the background noise. One was conducted on a field on a windy day, the other was conducted in a busy park.

I was unable to use one of my major recordings. I interviewed a Nigerian parent, Stella Jacobs. She invited me to her home where we had the interview. During the interview, a house alarm went off in her street up until the interview ended. When I got home and played the interview back, I realised that the alarm affected the quality of the interview and rendered it unusable.

ETHICAL CONSIDERATION

All interviews were conducted in line with the NUJ Code of Conduct (see Appendix E). All interviewees were well informed about the documentary. The release form was offered to each subject before the interview started.

CHAPTER FOUR: DISCUSSION

The idea for this documentary was conceived in November 2018. A proposal was submitted to the faculty 13th March 2019. I was assigned supervisors 19th April; Conor Kostick for the written aspect and Francesca Lalor for the practical aspect of this work. My first meeting with Conor Kostick was 7th May. At this meeting, he advised that I engage more with the art of documentary making. He pointed out that I needed to refer to the NUJ code of conduct for the interviews and to develop the evidence of research more. Following that, all other correspondences have been by email.

My first meeting with Francesca Lalor was on 15th May. We discussed my interview plans and she advised on the narrative of the work. She also advised on the choice of location and interviews, while highlighting the importance of a relaxed atmosphere to allow the interviewees to express themselves better. I later met with Francesca Lalor on 4th July and again on 24th July at Griffith College.

I had three technical advice sessions with Pat Proctor at the Griffith College radio room. These sessions proved very useful in editing the work. The first session was 11th July, the second was 17th July and the last was 24th July.

The work did not deviate from what was intended in the proposal, except for a few changes as regards to interviewees. I considered interviewing children between the ages of 10 to 14 initially. This idea was dismissed as I considered that responses from these age group might not suffice, therefore I substituted it with a Vox pop. I discussed this with my practical supervisor, and she advised on possible questions for the Vox pop. Also, I did not plan to interview Lolade Lawal, a Nigerian-Irish who migrated to Ireland 15 years ago. I met her through a mutual friend during the period I was conducting interviews. When she told me about the challenges she faced as a young migrant, I asked if I could have her on the documentary and she agreed.

Starting this work seemed cumbersome at first. After meeting with my supervisors, I was more confident in the direction the work would go in. Listening to previous works increased my understanding of how radio documentaries are structured. Everyone creates a style of their own and I had to create mine after learning from others.

Reflecting on the interview I had with Stella Jacobs, which was not fit for the work due to the heavy alarm noise in the background, I would not have compromised on the quality of the recording. Although I used a headphone during the recording, which allowed me to listen to the output through the recorder, I underestimated the noise which I did not fully realise until I played it back at home.

I made sure to keep a backup of all my work in the event of an unforeseen circumstance. I ended up with six strong interviews and seven Vox pops. The editing seemed tasking at first. The other works that I listened to have a lower number of contributors. I had to make sure my narration was very strong. I made sure to introduce each interviewee, so there will be clarity of opinion. Having produced a radio documentary before, I used the knowledge I had gathered over the months to make this product pleasurable to the listener.

Overall, I was pleased with the responses I got from my interviewees. This made the editing process less stressful as I could easily pick out the important points which were reinforced in the interview. They all sounded very relaxed and expressive.

If I were to work on this project all over, I will start earlier than I did. Getting free to use Nigerian music was challenging. Most of the music which I found useful on the internet did not state whether they were free to use or not. Some traditional Nigerian music are uploaded illegally, so I was careful not to use any music that the copyright policy was not stated as this work could be considered for broadcast in the future. I would source for music earlier and secure permission to use them before starting the interviews.

CHAPTER FIVE: CONCLUSION

In the documentary, “Far from Home: a radio documentary examining the cultural identity of Nigerians in Ireland”, I set out to access how relevant culture is to Nigerians living in Ireland. I wanted to know if parents do pass their culture down to their children or whether they abandon it in their new environment. I wanted to know how migrants balance their original cultural practices with that of their new environment. I was particularly interested in finding out how Nigerians maintain their identity in a multicultural society.

Through the interviews conducted, it is evident that there is a vibrant community of Nigerians in Ireland. While it is not specifically known how many parents pass their culture down to their children, it is good to know that there are families who are not willing to forget their origin. Even after being absorbed into Irish society, they still remind themselves and their children of their roots. They encourage their children to visit home, they eat their local food, they teach them their mother tongue and do not restrict them from learning about other cultures. By doing this, these parents are helping their children to discover their identity. They are passing an invaluable treasure down to them.

According to the Vox pop that was conducted, not many young Nigerian-Irish know the capital of Nigeria, but through further questions asked, they expressed their love for the country and its culture. Though not all of them could speak their mother tongue fluently, they proved to understand it.

This work is focused on the topic of cultural transmission in general. Due to time constraint, certain aspects of the culture could not be fully addressed. However, this product can be further developed. Survival and development of the different aspects of the Nigerian culture among migrants could be looked at. This could include fashion, music and food. Many locally sourced food items can be found here in Ireland, which explains that there is a market for it. There could also be further research into how Nigerians are able to access the latest fashion items in Ireland.

This work will fill the gap of research into the cultural experience and identity of Nigerians living in Ireland as there is not enough scholarly writing available in this aspect. Some scholars have focused on the experience of migrants in Ireland but not on how they have maintained

their identity through the years. Other works done in this aspect include research on the migration of Nigerians to Ireland, which looked at areas in which they are more likely to reside.

This work is being considered for broadcast in the future. The issues raised therein transcends beyond Nigerians. It affects every human who has at one point or the other left their home country to another country. This work sums up the importance of cultural preservation.

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APPENDICES

APPENDIX A

RELEASE FORM

The purpose of this documentary is to evaluate the attitude of Nigerians in Ireland towards their culture and to know how Nigerians have been able to maintain their identity in a multi-cultural society specifically in the Irish environment. This is geared towards increasing cultural awareness and cultural transmission among families and individuals.

I, _____, enter into this agreement with Esther Olowere, hereby known as the Producer. I have been informed and understand that the Producer is producing a radio documentary for academic purposes that may be aired on public and/or commercial radio and other formats and that my name, likeness, image, voice, performance or story, or that of my artwork, is being recorded as part of the production.

I hereby grant the Producer the right to use any of said recordings in their productions, whether recorded on or transferred to videotape, film, slides, photographs, audiotapes, print, digital/electronic media or any other media in perpetuity. This includes, without limitation, the right to edit, mix or duplicate, and to use or reuse said recordings in whole or in part, as they may desire.

The Producer shall have complete ownership of the program(s) in which I or my artwork may appear. I also grant the right to broadcast, exhibit, publish, archive, market and distribute any of said recordings, either alone or as part of its finished productions; for commercial or non-commercial radio. This includes the right to use said recordings to promote or publicize any of these uses.

I hereby give all copyright clearances for the use of my voice in the production. I expressly release the Producer and its officers, employees and agents from any and all claims, known or unknown, arising out of or in any way connected with the above uses and representations. I have read the foregoing and fully understand and consent to the terms and stipulations contained therein.

SIGNED _____

PRINTED NAME _____

DATE _____

APPENDIX B

INTERVIEW QUESTIONS

Adaora Nwabueze

1. What was your early experience in Ireland?
2. How do you feel about not having a family here?
3. Were you able to find people from your community in Ireland?
4. How did they receive you and how did it make you feel?
5. What is your perception of Nigerians in Ireland?
6. What are your plans in Ireland?

Adewale Kuyebi

1. How long have you been living in Ireland?
2. What makes you a Nigerian?
3. What was your experience of migrating to Ireland?
4. Do you belong to any Nigerian community in Ireland?
5. Should parents teach their children about culture?
6. In what ways have you inculcated the Nigerian culture in your children?
7. In what ways have you identified with Irish society?
8. What aspects of Irish culture do you appreciate more?
9. What do you say about parents discouraging their children from visiting home due to security issues?
10. How do you keep yourself informed of the events going on in Nigeria?

Lolade Lawal

1. What was your experience of moving to Ireland?
2. How were you able to blend into the school system here?
3. Having lived in Nigeria and Ireland, where do you think you fit in more?
4. How do you introduce yourself to people?
5. How well do you speak your mother tongue?
6. How well do you speak the Irish language?
7. What aspects of the Irish culture are you more interested in?

8. What factors led to you being able to speak your mother tongue?

Florence Kuyebi

1. What was your experience of migrating to Ireland?
2. What makes you a Nigerian?
3. Do you belong to any Nigerian community in Ireland?
4. Should parents teach their children about culture?
5. In what ways have you inculcated the Nigerian culture in your children?
6. In what ways have you identified with Irish society?
7. What aspects of Irish culture do you appreciate more?
8. What do you say about parents discouraging their children from visiting home due to security issues?
9. How do you keep yourself informed of the events going on in Nigeria?

Adeyemi Kilani

1. What was your experience of migrating to Ireland?
2. What makes you a Nigerian?
3. Do you belong to any Nigerian community in Ireland?
4. Should parents teach their children about culture?
5. In what ways have you inculcated the Nigerian culture in your children?
6. In what ways have you identified with Irish society?
7. What aspects of Irish culture do you appreciate more?
8. What do you say about parents discouraging their children from visiting home due to security issues?

Deji Adenuga

1. What is the Nigerian Carnival Ireland about?
2. How has the Carnival been received over the years?
3. During your wife's campaign, how were you received as black migrants?
4. How much of one's culture and tradition should one retain in a multicultural society?
5. How rich is the Nigerian culture?

6. What solution would you proffer to someone who is confused as to where they belong?
7. What role do parents play in cultural transmission?
8. How do you see the future for Nigerians in Ireland?

Vox pops

1. What is the capital of Nigeria?
2. If you were to support either the Nigerian or Irish team in the World Cup, which team would you support and why?
3. Do you speak your mother tongue?
4. How will you describe the Nigerian culture?

APPENDIX C

INSTAGRAM CORRESPONDENCE

Interview request

Good Afternoon Sir. My name is Esther Olowere. I am a Nigerian currently studying a master's in Journalism and Media Communications at Griffith College Dublin.

I came across your profile while researching on my dissertation topic. I am currently writing my dissertation, which is about the cultural identity of Nigerians in Ireland. My dissertation is a practical one, i.e a radio documentary. The purpose of the documentary is to evaluate the attitude of Nigerians in Ireland towards their culture and to know how Nigerians in Ireland have been able to maintain their identity in a multi-cultural society. This is geared towards increasing cultural awareness and transmission among individuals and families.

The whole documentary is of 25-30 minutes duration. I humbly request for your time at a date that is suitable for you. The interview could run from 10 to 15 minutes and the questions will be based on your role as the producer of the Nigerian Carnival Ireland and a strong supporter of the Nigerian culture.

Looking forward to hearing from you soon.

Esther Olowere

Good afternoon. You can reach me on 0899*****. Regards!

Thank you for your reply. At what time can I reach you, please?




Anytime between 12 noon & 4 pm


Thank you Sir.

EMAIL CORRESPONDENCE

Copyright

Inbox x





kayjnr ola
to me ▾

Jul 23, 2019, 4:08 PM (4 days ago) ☆ ↩ ⋮


To whom it may concern.

I Kayode Olayinka give my permission to Esther Olowere to use my audio or any of my music videos in her dissertation.

Kind regards,

Kayode.

Get [Outlook for iOS](#)



Esther Olowere <estherolowere@gmail.com>
to kayjnr ▾

Jul 23, 2019, 6:13 PM (4 days ago) ☆ ↩ ⋮

Thank your Mr Kayode for granting me access to use your music.

Best regards

APPENDIX D

NARRATOR SCRIPT

[Intro]

Well, the capital of Nigeria is Abuja and those were responses from some young Nigerians raised in Ireland. That's not necessarily bad, considering that not every migrant child raised in Ireland has been to their home country. But not knowing one's roots and identity especially in a multicultural society could mean that one is lost forever. Even google maps can't find you.

I came to Ireland from Nigeria in September 2018 to study a master's programme. On arriving here, I was very eager to interact with people from other countries and cultures, including people from my country as well. I began to seek out a community of fellow Nigerians to relive the experiences of my home country. Ultimately, I became very curious as to how Nigerians in Ireland perceive themselves.

In this documentary, I will explore how Nigerians have been able to maintain their identity in a multi-cultural society specifically within the Irish environment.

Adaora is a Nigerian postgraduate student here in Ireland. I asked her about her early experiences in relation to finding a community with which she can identify.

[Adaora clip]

People migrate for different reasons. As for Lolade, a 25-year-old Nigerian-Irish, she joined her family here at the age of 10. It wasn't an easy experience she says.

[Lolade clip]

Migration does come with its challenges, but after one is well settled into the new environment, things become easier, and one starts to develop interest in the culture of the place. Mr Kuyebi has been in Ireland for a long time. He now loves the Irish culture.

[Mr Kuyebi clip]

Communities help one recreate the experiences of one's home country. I asked about the presence of Nigerian communities in Ireland. Mr Kilani is originally from Lagos state Nigeria.

His wife and children have been in Ireland for a longer time. He relocated from the UK to stay closer to his family. He has this to say.

[Mr Kilani clip]

Mrs Florence Kuyebi is the wife of Mr Kuyebi. The couple live in Ongar Dublin with their children. She talks about her love for the Nigerian culture.

[Florence Kuyebi clip]

Talking about activities that bring Nigerians together, a notable one is the Nigerian Carnival Ireland. I spoke to Deji Adenuga who is the producer. He is married to Yemi Adenuga, Ireland's first black female councillor who is also the director of the carnival. He shares on the idea behind this.

[Deji Adenuga clip]

Nigeria is a country of about 200 million people. It is a country rich in culture and traditions and her citizens speak hundreds of languages.

[Florence Kuyebi clip]

[Deji Adenuga clip]

Migrating into a new society demands an exchange of belief. When you migrate to a place with a different culture, should you lose your own? Should one accept the culture of the new place while maintaining their original culture? So, I asked, how much of one's culture should one keep in a multicultural society?

[Deji Adenuga clip]

[Mr Kuyebi clip]

After spending 15 years in Ireland, Lolade says she doesn't fully fit into the Irish nor the Nigerian setting.

[Lolade clip]

[Deji Adenuga clip]

A child's perception of the environment is firstly shaped by the parents. Migration changes the cultural development process of children. It is understandable that children raised in the diaspora might not have the same experience as those raised in the home country, therefore, parents have a great responsibility in teaching children about their culture.

[Mr Kilani clip]

[Florence Kuyebi clip]

[Mr Kuyebi clip]

[Deji Adenuga clip]

[Lolade clip]

The issue of insecurity in Nigeria has led to unrest in some parts of the nation. For this reason, some parents discourage their children from visiting home. This could, in turn, affect how such child perceives the country and its culture.

[Florence Kuyebi clip]

[Mr Kuyebi clip]

[Mr Kilani clip]

After all has been said, I asked what the future holds for Nigerians in Ireland.

[Deji Adenuga clip]

[Adaora clip]

[Mr Kilani clip]

[Outro]

With increasing opportunities globally, people migrate from time to time, switching and adjusting to life in their new environment. On this exploration, I have discovered that there is a community of Nigerians in Ireland who have not forgotten home. Even after absorbing themselves into the Irish society, they still maintain their culture and are teaching their children to do the same.

[Deji Adenuga clip]

APPENDIX E

NUJ CODE OF CONDUCT

Members of the National Union of Journalists are expected to abide by the following professional principles

A JOURNALIST:

1. At all times upholds and defends the principle of media freedom, the right of freedom of expression and the right of the public to be informed.
2. Strives to ensure that information disseminated is honestly conveyed, accurate and fair.
3. Does her/his utmost to correct harmful inaccuracies.
4. Differentiates between fact and opinion.
5. Obtains material by honest, straightforward and open means, with the exception of investigations that are both overwhelmingly in the public interest and which involve evidence that cannot be obtained by straightforward means.
6. Does nothing to intrude into anybody's private life, grief or distress unless justified by overriding consideration of the public interest.
7. Protects the identity of sources who supply information in confidence and material gathered in the course of her/his work.
8. Resists threats or any other inducements to influence, distort or suppress information, and takes no unfair personal advantage of information gained in the course of her/his duties before the information is public knowledge.
9. Produces no material likely to lead to hatred or discrimination on the grounds of a person's age, gender, race, colour, creed, legal status, disability, marital status, or sexual orientation.
10. Does not by way of statement, voice or appearance endorse by advertisement any commercial product or service save for the promotion of her/his own work or of the medium by which she/he is employed.
11. A journalist shall normally seek the consent of an appropriate adult when interviewing or photographing a child for a story about her/his welfare.
12. Avoids plagiarism.